"Jolly Dickens" and "Dark Dickens": Finding the Convergence of Two Dickenses in Dickens' Humour

武　藤　美代子

Miyoko MUTO

Intoroduction

Humphry House, a pioneer of modern Dickensian criticism, argued that "one of the problems that face the critic of Dickens is to explain how this intimate understanding of morbid and near-morbid psychology links on to his apparent optimism, and above all to his humour" (House 187).[1)] House's comment suggests that a true understanding of Dickens' humour will be found by solving this difficult problem.[2)] It also hints at two Dickenses－ "jolly" and "dark"－, much like the "two Scrooges" which Edmund Wilson identified in his essay of the same title. Wilson found a dualism operating in the "greedy" Scrooge and the "repentant" Scrooge.

The French critic Hippolyte Taine contended that "the imagination of Dickens is like that of monomaniacs.... Excessive metaphors bring before the mind grotesque fancies.... Therefore Dickens is admirable in depicting hallucinations" (Taine 587). Taine concluded that Dickens was a monomaniac on the basis of examining only a few of his many works. G. H. Lewes, British novelist and critic, followed Taine in asserting that all of Dickens' works were indebted to his hallucinations.

> Dickens once declared to me that every word said by his characters was distinctly *heard* by him; I was at first not a little puzzled to account for the fact that he could hear language so utterly unlike the language of real feeling, and not be aware of its preposterousness; but the surprise vanished when I thought of the phenomena of hallucination. (Lewes 66; emphasis original)

Both Taine and Lewes misinterpreted Dickens' varieties of humour, though for somewhat different reasons. John Forster, a British biographer and critic, argued against Taine by claiming that he could not appreciate English humour.

1) This paper is based on a part of my doctoral dissertation by Kinjo Gakuin University in 2005.
2) The abbreviations are used for the titles of books by Dickens. All these works are cited in *the New Oxford Illustrated Dickens* edition (1947-58), and are followed by a reference to page-number.

> … a trained and skilful French critic [Taine], who has been able to pass under his review the whole of English literature without any apparent sense or understanding of one of its most important as well as richest elements. A man without the perception of humour taking English prose literature in hand, can of course set about it only in one way. Accordingly, in Mr. Taine's decisive judgments of our last great humorist, which proceed upon a principle of psychological analysis. (Forster I: 308)

But two perspectives can be noted here. One is the psychological analysis by Taine and Lewes, and the other is the humor theory by Forster. Did Taine and Forster each look at only one side of Dickens? Might it be necessary to unify the psychological analysis of hallucination and the humour theory to understand the "two" Dickenses?

An analysis of the novel *Martin Chuzzlewit* (1844) may lead to a fuller understanding of Dickens' humour, because there are two worlds in *Martin Chuzzlewit*. One is the "jolly" world inhabited by Mark Tapley, the reincarnation of Sam Weller from *Pickwick Papers* (1837), and Benjamin Bailey; the other is a fearful world of hallucination reminiscent of Dostoevsky. It is a world in which a Pickwickian and a Dostoevskian dimension coexist. Moreover, there are grotesque characters, such as Mrs. Gamp and Pecksniff, who combine cheerful fun with uncanny fear. The novel encompasses both the "jolly" nature of Mark Tapley and Benjamin Bailey, and the "dark" fear of Jonas. These are characters who rank with the Wife of the Barth and the Fallstaff as great humourous figures in English literature. *Martin Chuzzlewit* is an appropriate text to study the point of convergence between the "two" Dickenses. Taine and Lewis distorted Dickens' humour because they could not understand the implications of hallucination in Dickens. They missed the background by being distracted by the grotesque and fantastic the foreground.

The aim of this study is to demonstrate convergence between the "jolly Dickens" and the "dark Dickens" by examining his cheerful humour, his gloomy humour, and his grotesque humour.

I. Jolly Dickens

George Gissing (1857-1903), authour of *Charles Dickens: A Critical Study*, which became the forerunner of Dickens' criticism, called Dickens "humour the very incarnation" (Gissing 220). Gissing argued that Dickens let the illumination from the common scenery of neighborhoods in London light the darkness in back, and in so doing threw life, that is, the state and hearts of human beings, into relief by "a warm light" (Gissing 215). Gissing suggests that "a warm light" is the very Dickens' humour. Although the saying of "Wit is fireworks, humour sunshine" was uttered by Trench, a linguist and a friend of Alfred Tennyson (1809-92), Dickens' warm sunshine is the essence of the humour which he created.[3)]

The British novelist and critic G. K. Chesterton, who was a great admirer of Dickens, provoked by Gissing's critical essay and found Shakespearean humour in Dicknens, that is, a jolly humour in which "we laugh with him [the great fool] and laugh at him at the same time" (Chesterton 187).

3) Richard Chenevix Trench, Archbishop. Letters and Memorials, 1888. Vol. II, p. 37. (T. Saito 409)

Although both Chesterton and Gissing practiced impressionistic criticism by virtue of their being novelists, it can be said that both of them focused on Dickens' jolly humour. They appreciate what we can call the "jolly Dickens".

Although Sam Weller has become a synonym for the "jolly Dickens," Dickens created Mark Tapley as a second Weller. Mark Tapley becomes an attendant of Martin Chuzzlewit to the United States of America. The relationship between Mark Tapley and Martin Chuzzlewit immediately reminds readers of the one between the one between Roderick Random and Strap (*Roderick Random*, 1748) and also of the one between Tom Jones and Partridge (*Tom Jones*, 1749). There are Picaresque novels which Dickens spend a great deal of time reading. Yet the relationship between Mark Tapley and Martin Chuzzlewit also reminds the readers of Pickwick and Sam Weller who are the closer progeny of the nineteenth century. Sam Weller makes those around him laugh with his bright, quick humour and his Cockney accent as he attends his innocent master, Pickwick. Tapley was created as a second Weller to attend Martin, a gloomy, cunning, selfish master.

Mark's joyfulness is found clearly in his dialogues with Martin. For instance, Mark humorously answers, "Right through the passage, and up the stair, sir" to Martin's question, "Why, how did you come here?" (227) Mark's joyfulness is based on his innate optimism. The indicator of his life is "credit", that is, honor. His credit was supposed to acquire in the Blue Dragon, "the dullest little out-of-the-way corner in England" (67) by working as an ostler cheerfully. It is not to his credit if he becomes cheerful in a place that would make anyone cheerfu.l. However, Mark found the most suitable master, Martin, who has a pervasively pessimistic view of life.

Dickens makes Mark a native of Kent, as he says, "I'm a Kentish man by birth" (67). As Dickens says himself that "I have many happy recollections connected with Kent, and am scarcely less interested in it than if I had been a Kentish man born and bred, and had resided in the Country all my life" (*Letters* II: 11). This is the very a place that Dickens spent the happiest time of his life. The country of Kent was a paradise for Dickens, because he spent his happy last years at Gadshill in Rochester and his happy childhood days in Chatham. It may indeed indicate some deep intention of Dickens that he made Tapley a man from Kent. Chatham was the starting point for Dickens, who went to school there and nurtured his rich imagination by reading his favorite books in his father's collection.[4)]

Mark has "a wish to come out strong under circumstances as would keep other men down." And then he sees "clear at once, that that's the place for me to be jolly in." The place is America where his master Martin wants to go. Martin wonders " how great a change he [Mark] had wrought in the atmosphere of the dismal little room already" (229). Mark is an optimist who has an instinctive power to convert the negative into the positive. He has a mysterious charm: there is

4) In his autobiographical novel, *David Copperfield,* Dickens writes about his favorite books in his boyhood days, as follows: "My father had left a small collection of books in little room up-stairs, to which I had access (for it adjoined my own)... *Humphrey Clinker, Tom Jones, The Vicar of Wakefield, Don Quixote, Gil Blas, and Robinson Crusoe*, came out, a glorious host, to keep me company. They kept alive my fancy, and my hope of something beyond that place and time, — they, and the *Arabian Nights, and the Tales of the Genii*, —and did me no harm; for whatever harm was in some of them was not there for me; *I* knew nothing of it" (*DC*, 55).

"something in the fellow's merry face, and in his manner－which with all its cheerfulness was far from being obtrusive or familiar－that quite disarmed him" (227). For the optimist Mark, others' misfortunes serve as a source of vitality. He finds significance in life by changing misfortunes into happy outcomes.

As soon as he learns that Martin has not seen his sweetheart Mary for a long period, "his [Mark] features seemed, with delight, to be going up into his forehead, and never coming back again any more" (232). Not only others' misfortunes but all negative situations fill him with his cheerful energy. When he looks around the poor room that is their lodgings, "my [Mark's] spirits is a-getting up again" (233). Mark's joyfulness presents an inconsistency that always shows the world to be two sides of the same coin. His cheerfulness shows that all things harmonize completely by virtue of having inconsistency, positive and negative characteristics, and also laughter and sadness. He explains the character of his cheerfulness "with a comical mixture of delight and chagrin, 'where's the credit of a man's being jolly under such circumstances! Who could help it, when things come about like this!'" (232).

Mark answers that he had planed to get a job as a grave-digger when Tom Pinch asks about his next work when leaving the Blue Dragon. Digging graves is far from joyful, excepting for Mrs. Gamp, who helps the undertaker cheerfully. All the work Mark aspires to digging graves, being an undertaker, a broker's man, a bailiff's man, a tax-collector is gloomy work which ordinary people do not want to do. Not only Tom Pinch but the reader is "so perfectly overwhelmed" (69) that Mark wants such work. But it is the characteristic of his cheerfulness to bring "lightness" into "darkness" such as death and poverty.

The United States, with its juxtaposition of ideals and reality, hope and despair, freedom and slavery, is the most suitable country in which Mark can demonstrate his extreme cheerfulness. Mark says, "I ought to have been born here" (295). Dickens embodies the two-facedness of the U. S. in the two faces of Zephaniah Scadder. During the meeting between Scadder and Martin, Scadder "always keeping his [Scadder's] bright side towards Mark, no matter at what amount of inconvenience to himself." Martin is overjoyed, as if he already acquired property in the United States. Dickens depicts Martin's rapture with humour; "Martin's head was two inches nearer the roof of the little wooden office, with the consciousness of being a landed proprietor in the thriving city of Eden" (357). Scadder praises Martin's joy with the bright side of his face, while he turns his blighted one when he leaves.

Mark who perceives the reality behind the United States being a symbol of freedom, comments humorously about slave trading as follows. "They're so fond of Liberty in this part of the globe, that they buy her and sell her and carry her to market with 'em. They've such a passion for Liberty, that they can't help taking liberties with her" (283). Dickens despairs to discover out only fantasy in symbolic status of the United States as a land of freedom, and told Forster that "I believe there is no country, on the face of the earth, where there is less freedom of opinion on any subject in reference to which there is a broad difference of opinion than this" (Forster I: 194).

Although James R Kincaid (1937-), a scholar of Victorian literature, calls jolly Mark "masochistic" (Kincaid 137) when he is

in the graveyard with the ironic name of " Eden's Valley," this is surely the special character of the immortal cheerfulness of Mark. His optimistic view goes yet further into high spirits when he says that "You mustn't give in on the door-steps, or you'll never get up to the top!" (296) Mark "had effectually strengthened and encouraged his own spirits by the contemplation of their joint misfortunes", when Martin catches a fever.

> "I used to think... as a desolate island would suit me, but I should only have had myself to provide for there, and being naterally a easy man to manage, there wouldn't have been much credit in *that*. Now here I've got my partner to take care on, and he's something like the sort of man for the purpose. I want a man as is always a sliding off his legs when he ought to be on 'em.... And I have got him too, ... What a happiness!" (513 emphasis original)

Because Mark finds himself not only in the most object environment but under the care of Martin, after he is bitten by a poisonous snake in "Eden" and is near death, he finally realizes his aim in life and his honor by "the habitual cheerfulness of his disposition, and his amazing power of self-sustainment; for within himself, he looked on their condition as beyond all hope, and, in his own words, 'came out strong' in consequence" (516). Mark still demonstrates a sense of humour, a "coping mechanism" in his high spirits. [5)]

> But they're like the cock that went and hid himself to save his life, and was found out by the noise he made. They can't help crowing. They was born to do it, and do it they must, whatever comes of it. (517)

The United States is a hell utterly different from the Heaven, like Kent. Like Martin, who undergoes a moral regeneration after having received a baptism by fire through his fever, Mark also receives a baptism. He is able to pull himself up from the bottom to great heights at the same time as he is released from curse of a poisonous snake.

Mark realizes his honor, in the graveyard of "Eden", where he faces almost certain death. Martin comes to the United States, the symbol of freedom and hope, to obtain property and to reclaim his fate. Yet Martin now finds himself nursing Mark, who has always supported him cheerfully through his recent serious illness, and his egoism also falls into the grave. That is, Martin realizes that he has buried all his vice in the graveyard of "Eden" by regret, and thus having receives a baptism of moral regenerarion.

> Self, Self, Self, dilated on the scene.
> It was long before he fixed the knowledge of himself so firmly in his mind that he could thoroughly discern the truth; but in the hideous solitude of that most hideous place, with Hope so far removed, Ambition quenched, and Death beside him rattling at the very door, reflection came, as in a plague - beleaguered town; and so he felt and knew the failing of his life, and saw distinctly what an ugly spot it was. (525)

For Martin, Eden becomes the place to learn such painful lessons. Meanwhile, although Mark sees only the bright side of life side

5) Coping mechanism is to react passively as well as to cope with stress or conquer it actively in the environment. (*Readers Plus*)

only to discover the misery behind of it, his disappointment in his fantasy causes him to discover cheerfulness within cheerfulness.

> "But bein' at that time full of hopeful wisions, I arrives at the conclusion that no credit is to be got out of such a way of life as that, where everything agreeable would be ready to one's hand. Lookin' on the bright side of human life in short, one of my hopeful wisions is, that there's a deal of misery a-waitin' for me; in the midst of which I may come out tolerable strong, and be jolly under circumstances as reflects some credit. I goes into the world, sir, wery boyant, and I tries this. ... Then all my hopeful wisions bein' crushed; and findin' that there ain't no credit for me nowhere; I abandons myself to despair, and says, 'Let me do that as has the least credit in it of all; marry a dear, sweet creetur, as is wery fond of me: me bein', at the same time, wery fond of her: lead a happy life, and struggle no more again' the blight which settles on my prospects." (737)

Dickens created Mark as an ardent exponent of Sam Weller. Mark, like Sam Weller is a "faithful almost feudal, retainer" (Churchill 120) and a jolly attendant. However, Mark's cheerfulness requires the misery of many others for its basis and has the ambivalence of emitting brightness only in those environments which bring him honor.

Mark can no longer continue seeing only the bright side of humanity when he faces the harsh reality of the United States, which is no longer the symbol of freedom. The repetition of the word "cheerful" by Mark has an energy which bounds away brightly, and it becomes an effect of repressing his impression of the U. S. when he is likely to fall into the bog full of poisonous gas.

The cheerfulness of Mark Tapley, a quintessentially Dickensian character, shadow hidden behind him. He expresses an ambivalence toward life and death, nature and refinement, and fantasy and reality. Dickens moves Mark from immaturity to maturity, from nature to refinement, and then from the United States to England, according to Mark's innate qualities. He is the very last jolly Dickens.

II. Dark Dickens

The peculiarity of Dickens' humour might be defined as "jolly and dark," a humour which exhibits all human beings as objects of laughter by portraying the complexity of humanity, if one defines a certain kind of English humour as "laughter and tears" which makes all human being as objects of laughter by drawing on man's foolishness. Dickens tries to throw humanity into relief through his humour. It is indispensable to understand the "dark Dickens" when understanding Dickensian humour. Dickens tries to express "the darkness" which lies beneath the jollity of man's outer appearance, and lurks in the inner part of man's heart. Dickens develops this into his unique grotesque humour which unifies the "jolly" and the "dark".

Dickens tries to describe a fear which is completely opposite to jolly humor, "the warmth of kindly merriment" (Gissing 204), which goes back to 18th century comedy in novelists such as Fielding and Smollett. Dickens tries to depict mental phenomena elaborately by hallucination. He focuses especially on the psychology of those who are chased by somebody or something. Many

characters who are chased appear in Dickens' works.[6] They all have something in common, that is, some of them are murderers, and all of them escape from their past. How and why did Dickens develop an interest in murderers and those who are chased? What interest does he have in them? When considering Dickens' murderers, the "Two Scrooges" by Edmund Wilson should be certainly referred to, although it is so famous even now that, if it is quoted, it may seem rather stale. "For the man of spirit whose childhood has been crushed by the cruelty of organized society, one of two attitudes is natural: that of the criminal or that of the rebel. Charles Dickens, in imagination, was to play the roles of both, and to continue up to his death to put into them all that was most passionate in his feelings" (E. Wilson 14). In his later years, Dickens famously performed the murderer enthusiastically public readings of "Sikes and Nancy."

Was Dickens likely to have been possessed by his own past? Dickens's murderer might be the other self, the inner self of the writer Dickens who suffered the trauma of having a humiliating experience in a blacking factory in his boyhood. Accordingly, in this chapter we focus on the "dark Dickens," which is opposed to the "jolly Dickens," in order to understand the grotesque humour, peculiar to Dickens, which is characterized as uncanny laughter.

The Important Role of Eyes as Prophecy

The cornered human being launches a counterattack. After he is blackmailed for his patricide by the villain Montague Tigg and Nadgett, a private investigator agent employed by Montague, Jonas comes to be possessed with the idea of murdering Montague. After murdering Nancy, Sikes is haunted by her eyes. The direct cause of Sikes' death is her eyes, by which he has been haunted. Jonas is also frightened of eyes. Although the frightening eyes have not seen Jonas' crime, they have the role of prophecy. During the night, when all living things including fish, birds, beasts, and human beings are sleeping, Jonas is conscious of being watched by someone.[7]

Jonas feels that everyone around him is watching him. When Pip has "a guilty mind" after stealing a pork pie and a file for the criminal, Magwitch, Pip is conscious of being called a thief while being stared at by "the gates and dykes and banks." He cries with a consciousness of guilt even from cows "staring out of their eyes . . . in such an accusatory manner" (*GE*, 14). Jonas, though he feels a great deal of fear, does not feel guilty at all. "It was the eye of Night: of wakeful, watchful, silent, and attentive Night, with so much leisure for the observation of his wicked thoughts: that he dreaded most" (722). Since darkness can conceal everything, including the eyes of someone who is trying to see something in it, fear of it is amplified by the suggestion of a mystical power of seeing invisible things. To see invisible things in the darkness suggests also seeing inner part of Jonas' mind which conceals the cruel idea of

6）Characters who are so chased include Bill Sikes (*OT*, 1838), Ralph Nickleby (*NN*, 1839), Jonas Chuzzlewit (*MC*, 1844), James Carker (*DS*, 1848), Lady Dedlock (*BH*, 1853), Jerry Cruncher (*TTC*, 1859), Bradley Headstone (*OMF*, 1865), Julius Slinkton ("Hunted Down," 1859).

7）Dickens writes, "What of that, when the solemn night was watching, when it never winked, when its darkness watched no less than its light! The stately trees, the moon and shining stars, the softly-stirring wind, the overshadowed lane, the broad, bright country-side, they all kept watch. There was not a blade of growing grass or corn, but watched; and the quieter it was, the more intent and fixed its watch upon him seemed to be" (720-21).

murdering Montague, that is, foreseeing his second murder.

The Important Role of Dreams as Revelation

"The cruel idea" of Jonas is also prophesied by dreams. Philip Collins comments that "The more original and effective part of Dickens' presentation begins with his [Jonas'] dream" (Collins 278). Collins appreciates the scenes of Jonas' dream as one of the best scenes to demonstrate Dickens' imagination, and observes, "It is a striking flight of imagination, which foreshadows the more ambitious use of dream-allegory in *Edwin Drood*" (Collins 278). As many critics including Collins point out, Dickens knew quite a lot about dreams, having read reference books about them and even developed a theory of dreams himself. In fact, Dickens cured Madam De la Rue of a nervous ailment by his hypnotic powers, which both he and others thought he possessed.[8] This same Dickens, who could pull out truth from dreams by hypnotism, weaves one truth into the dream of Jonas, and describes his consciousness, which exists on the boundary between the actual world and the world of fantasy.

In the dream which Jonas dreams on his way to the scene of murder, he concentrates on his white clothes and becomes uneasy. Even Taine, who criticized Dickens imagination as "monomaniac," appreciates the dream scene, writing that "the dream is equal to the reality" (Taine 585). In fact, Jonas' dream is very realistic. When Jonas hears the noise of a crowd in his dream and the cry of a man with it, he feels intense fear. Dickens brings an image from the Revelation of St. John to the scene of Jonas' dream, which instantly reminds readers of Revelation 19:13. Jonas' dream exposes his secret, the malice lurking in the depth of his heart. While Revelation shows the end of this world, Jonas' dream shows his own end.

Revelation through dreams happens to both the offender and the victim. Montague has a fearful dream, suffering an indescribable fear before he falls asleep. The actual fear of Montague causes him to have a fearful dream, like the hallucination Jonas experiences as a result of fear. Through extreme fear from almost being trampled and killed by a horse, Montague senses a highly charged atmosphere which makes him feel uneasy. Yet he cannot interpret anything in the innocent face of Jonas, and feels all the more upset because he can't understand what Jonas thinks. Montague's strong restlessness is shown in his double dream, wherein he dreams within his own dream. The dream exposes a secret by revealing the name of the one who will determine his fate, which he has never thought about. When he wakes up from his dream, the door opens and Jonas stands at his side. Dickens always emphasizes the connection between dream and reality, and between fantasy and reality. In addition to Montague himself, readers are also given a hint of his end through his dream. Therefore, the revelations of the eyes in the night and of dreams are very effective as ominous signs in both Jonas, a murderer, and Montague, a blackmailer and a victim.

8) Nancy Aycock Metz explains Dickens' profound knowledge of dream as follows; "A close observer of his own dreams, Dickens had read a variety of treatises on this subject which were widely considered authoritative, including Robert McNish's *The Philosophy of Sleep* (1838), John Abercrombie's *Inquiries Concerning the Intellectual Powers and Investigation of Truth* (1843).... Dickens recognized dreaming as a psychological state with profoundly autobiographical origins" (Metz 448-9). Dickens continued to work on these ideas in his works. Dickens and Mesmerism: The Hidden Springs of Fiction by Fred Kaplan is an excellent books on dreams, which clarifies the important role that hypnotism played in Dickens and Dickens' imagination.

The Experience of Hallucination

After murdering Montague, Jonas "was not sorry for what he had done. He was frightened ... but he was not sorry" (725). He discovers his fear not in the wood where he left the corpse of Montague, but in his own room where nobody is present. Why does he feel more fear in his empty room than the scene of the cruel murder? It is because there is an other self of Jonas in his room. Unlike Sikes, the object of Jonas' fear is not the dead body or in the fact of having murdered Montague. It is "the ugly chamber" (Miller 125) which contains a false mask, and, furthermore, the other self who is thought to be sleeping there.

Lauriat Lane Jr. argues that Jonas, a vicious murderer, is shown to be a double,[9] that is, the other self who pretends to sleep in his locked room and he himself, who leaves the room secretly to murder Montague. The image of the double appears also in his facial expression. "As the gloom of evening, deepening into night, came on, another dark shade emerging from within him [Jonas] seemed to overspread his face, and slowly change it" (717-18). As with Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson (1850-1894), the other self of Jonas emerges out of conflict between good and evil lurking in the inner part of his heart. Furthermore, the theme of the double-figure is suggested by Jonas' disguise. After his crime, Jonas "took off his disguise" (728), returns to his ordinary self, which is not a murderer, and goes into the room quietly. "The dualism is not simply one of physical disguise" (Collins 280), but in fact will be further underlined in a fantasy.

After the murder, on his way back to London, "He [Jonas] became in a manner his own ghost and phantom, and was at once the haunting spirit and the haunted man" (727). It is at this moment that Jonas experiences the division of self. Subsequently, his divided self becomes two people; one standing out side the room and the other being supposed to be in bed.

> He was so horribly afraid of that infernal room at home. This made him, in a gloomy murderous, mad way, not only fearful *for* himself, but *of* himself; for being, as it were, a part of the room: a something supposed to be there, yet missing from it: he invested himself with its mysterious terrors; (726;emphasis original)

The object of Jonas' fear is the other self, and the existence of two selves frightens him. J. Hillis Miller argues that an apparent self wearing camouflage in an empty room has more substantiality in the sense that others recognize it.[10] Even Jonas has an illusion that the one sleeping in his bed is his real self. Therefore, Jonas' phantom approaches the door by stealthy-footsteps without any sound, "as if he dreaded to disturb his own imaginary rest" (727). Then, he removes his disguise to go to bed. It evokes an image of a haunting spirit returning to its flesh. In other words, it is a scene fusing illusion and reality.

Jonas also experiences an auditory halluci-

9）Lauriat Lane Jr. points out, "Dickens … used the double-figure in the presentation of his three most complex murderer-villains, Jonas chuzzlewit, Bradley Headstone, and John Jasper" (Lane Jr. 47).

10) J. Hillis Miller comments, "In a way, the self other people think he is has no existence at all, but in another way it has a much more substantial existence than his interior self, since it is at least recognized and believed in by other people" (Miller, *Charles Dickens: The World of his Novels* 126).

nation. He is frightened at the sound of knocking. This reaction is seen at the inn where he stays after murdering Montague. He cries out suddenly, "What's that?" His coachman answers "Can't say, I'm sure." It turns out that it was an auditory hallucination. Yet his fear increases from this sound which nobody hears but himself. It is the fear of the truth being discovered, that someone will knock, open the door and find out that he is not in his room. It means that he will be sent to the gallows as a murderer. He continues to hear the sound of knocking, "as if by some design and order of circumstances" as well as " like a warning echo." This "warning echo" is " the dread reality he had conjured up," in other words, a premonition of his death. Frightened at the harbinger of death echoing in his head, he is not sure whether he is in a dream or reality, and hopes that "he might be in a dream" with an "unsettled frame of mind" (726). This scene recalls Macbeth, who also is terrified of knocking, and asks, "Whence is that knocking?" (*Macbeth* 2. 2. 60). Although Macbeth repents of murder, Jonas does not. His greatest fear is to be hunted as a murderer and ascend the scaffold.

The fire blazing up when Jonas is covered with a quilt in his bed is an infernal fire, which appears when he is frightened at the sound of knocking on the door. He clearly has hell on his mind, since he jumped out of the woods where he murdered Montague, "as if it were a hell!" (725) The truth which Jonas fears most is also emphasized with the motif of a mirror. The mirror, having the role of revealing the truth, vividly emphasizes the fear hidden in the inner most part of his heart. Dickens also emphasizes the image of a double here. That is, Jonas standing in front of a mirror visually emphasizes as persons.

The Mental Depiction of a Haunted Man

Jonas' fear of being exposed and hanged haunts him constantly. "With murder on his [Jonas'] soul, and its innumerable alarms and terrors dragging at him night and day, he would have repeated the crime, if he had seen a path of safety stretching out beyond" (773). His biggest fear is not the fact of having committed homicide but the truth being exposed. Jonas' fraudulence is thrown into relief here. Therefore, his biggest fear becomes that the dead body of Montague will be found in woods, and then, that he will be haunted by it, like Sikes. Although the fear originated immediately after the crime in his empty room, now it is the woods with the dead body that terrifies him. "He tried－he had never left off trying－not to forget it was there, for that was impossible, but to forget to weary himself by drawing vivid pictures of it in his fancy." Inevitably, "His mind was fixed and fastened on the discovery, for intelligence of which he listened intently to every cry and shout." He can barely refrain from asking everyone he meets, "Look here! Do you know of this? Is it found? Do you suspect *me*?" (774)

On the depiction of Jonas' hallucination, the French Dickens scholar, Sylvere Monod (1921-) comments, "The most interesting and original aspect of the episode is Dickens's detailed analysis of the way in which Jonas works himself deliberately into a murderous mood and keeps it up within himself" (Monod 99). Yet, Monod criticizes Jonas' hallucination as mere self-absorption. He goes on to observe, "Other criticisms of the episode object to its use and abuse of melodrama, and thus point to its connection with the stage in its inferior forms" (Monod 99). Taine asserts

that "Jonas is on the verge of madness" (Taine 588). Yet Jonas is not a lunatic. He presents the mind in a state of extreme fear. Taine would probably be unable to imagine the kind of influence that extreme fear has on man's consciousness, nor the way extreme fear extends a man's consciousness so that he wanders about at the border between reality and fantasy. Taine would probably identify this state with that of a human being on the border of reason and insanity. Contrary to Taine, Phillip Collins argues, "At this point Dickens shows real interest and inwardness" (Collins 278). Collins' assessment is correct. Dickens has great interest in the psychology of an offender who is pursued after having committed a crime, as was discussed in my dissertation in the chapter two on Sikes.[11)]

When Jonas' crime is brought to light, "His [Jonas'] base triumph, struggling with his cowardice, and shame, and guilt, was so detestable, that they turned away from him, as if he were some obscene and filthy animal, repugnant to the sight.... working within him to his perdition" (786). His internal ugliness surfaces in his expression without his knowing it, causing him to appear as a "obscene and filthy animal," no longer human. He turns inside out unconsciously.

When Nagdet, Montague's spy, calls Jonas a murderer, and it becomes an actual voice, not a hallucination, "He [Jonas] whined, and cried, and cursed, and entreated them, and struggled, and submitted, in the same breath, and had no power to stand" (794).

The hidden self appears through the exposure of the true self in the depths of the heart. Therefore, Jonas fears his self being manifested. The motif of truth and falsehood is emphasized through the speech of characters in *Martin Chuzzlewit*. When leaving for the United States, Dickens obtains a pocket edition of the Shakespeare's work from Forster, and carried it with him in the United States.[12)] Reference to Shakespeare works are seen here and there and show this the influence. Jonas' duality reminds readers of Bassanio's speech, "So may the outward shows be least themselves: The world is still deceived with ornament" (*The Merchant of Venice* 3. 2. 73-74).

Dickens uses techniques of mental realism in *Martin Chuzzlewit* that are quite beyond anything he attempted in his depiction of the murderer Sikes in *Oliver Twist*. Dickens powerfully depicts Jonas' fear as that of consciousness wandering at the border between fantasy and reality by the expansion of reality in an extreme situation through hallucination.

The Border between the Visible and Invisible Worlds

Edmund Wilson observes, "What is valid and impressive in this episode [with the fantasies and fears of Jonas] is the insight into the consciousness of a man who has put himself outside human fellowship" (E. Wilson 15-16). Consciousness and unconsciousness is an influential theme in the nineteenth century. The boundary between consciousness and unconsciousness contains mystery, fraud, oppression, and deception.[13)] Moreover, interest

11) This is explored in my dissertation in the chapter two , "On Psychology of Sikes the Murderer" (pp. 82-97).

12) Dickens writes to Forster while staying in America, "I always have the pocket edition of Shakespeare which you gave me in Liverpool in the pocket of my coat. I am full of joy to the extent that I cannot express with any words" (Lettters II, 415).

13) Allon White, *The Uses of Obscurity. The Fiction of Early Modernism*. London, Boston and Henley: Routledge and Kegan Paul, 1981, p. 48. Cited in Flint 264.

in the boundary of uncertainties, such as between truth and falsehood, reason and the irrational, also increase at this time. Dickens has an interest in both the substantial and the insubstantial. Jonas outside his room feels as if he were a ghost, and it becomes impossible for him to differentiate between reality and illusion. The border of the visible world and the invisible is becomes increasingly vague. In an age when attention was concentrated on external facts, Dickens used hallucination in an attempt to see the invisible substance behind the surface.

Kate Flint notes, "The question of whether or not the apparently paranormal could be explained rationally was the recurrent issue posed by the Victorian ghost story" (Flint 269). She adds, "He [Sheridan Le Fanu, (1814-73), a novelist in Ireland] was striving for 'the equilibrium between the natural and the super-natural theories'" (Flint 269). Therefore, concern about supernatural phenomena increased, as well as "super-natural theories" that they could be explained logically. Flint also observes, "The binary between the visible and the invisible, between the material and the imaginary, has been called into question" (Flint 283). Dickens also tried to illuminate the unstable border between the visible and invisible worlds. Flint explains, "Psychoanalysis, with its capacity to take the imagined, the fantasized, the dreamed, the intangible world as seriously as the empirical one, came to offer new forms of narrating and understanding to the interactions of the unseen and the seen" (Flint 284). Thus, there is an idea trying to see the invisible world while taking the visible world as a key or background. In other words, there is an idea of making the invisible world visible. Dickens, who himself practiced dream analysis, thought that that the invisible world could be seen. He also thought he had the power to see the relation between the two worlds, which is also usually invisible.[14)]

Dickens depicts the invisible world, that is, the darkness in man's heart, Jonas' hallucinations. According to the so-called "humors" theory, there originally exist in men completely opposing characters of cheerfulness and melancholy. Although each human being's character surfaces by the distribution of four humors, Dickens focused on the deeper levels of a person. Behind the surface of bright pretence, man conceals a dark, gloomy part. There lies the truth which does not appear at the surface. In opposition to the jollity which appears at the surface, Dickens used hallucination to throw the fear lurking inside man into relief.

III. The Grotesque Dickens

Dickens' Grotesque in his Characters

As mentioned above, understanding the idea of the grotesque in Dickens' humour is indispensable. The view of Taine, who faults Dickens' humour for its exaggerated fancy or hallucination, or of Lewis, a follower of Taine, recall the theory of the grotesque held by the German scholar Schneegans. In his theory, the grotesque is "always negative, it is the exaggeration of the abnormal, an exaggeration that is incredible and therefore becomes fantastic" (Bakhtin 45). One of the techniques in Dickens' humour is exaggeration. One of his techniques of exaggeration is to blur the distinction between humans and

14) Forster describes Dickens' unique imagination as follows; "To perceive relations in things which are not apparent generally, is one of those exquisite properties of humour by which are discovered the affinities between the high and the low, the attractive and the repulsive, the rarest things and things of every day, which bring us all upon the level of a common humanity" (Forster II: 273).

objects. As Dorothy Van Ghent (1907-) observes, "the transposition of attributes … is the principle of the relationship between things and people in the novels of Dickens." He transforms people into things and then animates things so that become people. Living things are degraded to the level of inanimate objects, in contrast, inanimate objects are given life. This is the comic world of Dickens, which is transformed into a fearful world by "undergoing a gruesome spiritual transformation" (Ghent 213). Yet Mikhail Bakhtin says that the Renaissance grotesque "liberates the world from all that is dark and terrifying; it takes away all fears and is therefore completely gay and bright" (Bakhtin 47). It bears a curious resemblance to Dickens' grotesque. Although Dickens' humour exaggerates the world to the maximum to bring forth the fearful, it simultaneously releases the imagination in order to ultimately make the world bright. That's why Dickens' grotesque contains both the dreadfully uncanny and the jolly.

As just noted, humans are transformed into things in Dickens' grotesque humour. Mr. Gamp's wooden leg "which in its constancy of walkin' into wine vaults, and never comin' out again 'till fetched by force" (625), takes over his body. His wooden leg enjoys drinking cheerfully in the vaults, rather than Mr. Gump himself, and is unwilling to leave. Hence, it is as if his wooden leg were human and Mr. Gamp were reduced to its appendage. Readers cannot but picture to themselves this humorous scene. Silas Wegg (*OMF*) is also reduced to his appendage. That is to say, it is a process of materialization as well as of conversion between principal and subsidiary. Dickens writes, "Sooth to say, he was so wooden a man that he seemed to have taken his wooden leg naturally, and rather suggested to the fanciful observer, that he might be expected if his development received no untimely check-to be completely set up with a pair of wooden legs in about six months" (*OMF*, 46). Readers enjoy picturing his second wooden leg that is coming out like a branch of tree. Wemmick (*GE*) is also reduced to a postbox. "Wemmick was at his desk, lunching-and crunching-on a dry hard biscuit; pieces of which he threw from time to time into his slit of a mouth, as if he were posting them" (*GE*, 188). Van Ghent offers this analysis: "It is as if the life absorbed by things had been drained out of people who have become incapable of humanity.... The inanimate member of the organism signifies spiritual necrosis" (Ghent 214-15). Yet in Dickens' representation, these inanimate things which took over their owners become brilliant new human characters. Furthermore, human-characters reduced to non-humans coexist nicely with the non-human characters. Humans experience death (mental necrosis) by crossing the natural border between human and thing. Inanimate things conversely become people by crossing the same border the other way.

Inanimate objects are vitalized by going beyond the natural border. Wegg identifies himself with the amputated part of his body. In a grotesque parody, he negotiates with Mr. Venus, a taxidermist and articulator of bones, for repurchasing his amputated leg which was sold off by the porter of the hospital. Wegg asks Venus, "Now, look here, what did you give for me?" Wegg continues, "What will you take for me? . . . I shouldn't like . . . to be what I may call dispersed, a part of me here, and a part of me there, but should wish to collect myself like a genteel person" (*OMF,* 82). Thus, Dickens sees the human body as an aggregation consisting of mere separable

fragments.

Let us review here the origin of the grotesque. A pictorial ornament was discovered in a cave in Rome at the end of the 15th century. Grotesque comes from grottesca, from the Italian word grotta (cave). Bakhtin describes the newly discovered ornament as follows: "They impressed the connoisseurs by the extremely fanciful, free, and playful treatment of plant, animal, and human forms. These forms seemed to be interwoven as if giving birth to each other" (Bakhtin 32). Therefore, grotesque originally means transcendence or invasion of the border, something which crosses the borderlines freely.

When the ambiguity of the natural border in the original meaning of grotesque is understood, the implication of the grotesque in Dickens' humour can also be rendered understandable. That is, Dickens' humour, incrossing the natural border between the human and non-human, suggests freedom beyond the common sense of the world.

Two Worlds

The grotesque in the Medieval era or in the Renaissance was cheerful and bright, connected directly with publiclife, but the one revived in Romanticism became "a terrifying world, alien to man" (Bakhtin 38). The grotesque of Dickens, a novelist of the Victorian Age, transcends the border between man and things. Man is reduced to things, and things take over man. According to Bakhtin, the motif of dolls that plays an important role in the Romantic grotesque.[15] A doll is also one of the main motifs in Dickens' grotesque humour. Human characters are manipulated like dolls whose arms or legs can easily be removed from the body.

Lady Tippins is represented as a doll, an aggregation of separable parts. Only her maid knows her hiding place. "You might scalp her, and peel her, and scrape her, and make two Lady Tippinses out of her, and yet not penetrate to the genuine article" (*OMF*, 119). Since she consists of an excess of small pieces, she evokes the image of metal scrap scattered everywhere. Not only the hands and feet but also the head and hair of Dickens' doll can be removed. It is difficult to discern which parts should be connected in order to complete Lady Tippins, because of the excess of small parts. As for her face and head, they seem to belong to "as it were, a diurnal species of lobster-throwing off a shell every forenoon, and needing to keep in a retired spot until the new crust hardens" (*OMF,* 408). She is not a human being but a crustacean covered with a hard shell. Mrs. Skewton, "a horrible doll" (*DS*, 528) also takes off the husks of daytime before sleeping and is clothed in new husks the next day again. Mr. Vholes (*BH*) also "takes off his close black gloves as if he were skinning his hands, lifts off his tight hat as if he were scalping himself" (*BH*, 549). Here there is the theme of death and resurrection as well as the motif of a mask, with its suggestion of outer appearance and inner reality. As Van Ghent suggests, "The grotesque transpositions are a coherent imagination of a reality that has lost coherence, comic because they form a pattern integrating the disintegrated and lying athwart the reality that has not got itself imagined." (Van Ghent 220). Putting it into another way, Dickens suggests the complexity of the inner life by representing how a person is taken to pieces like a doll. The motif of a doll also serves Dickens' obsession with dead bodies, which appear

15) Bakhtin writes, "The theme of the marionette plays an important part in romanticism" (Bakhtin 40).

constantly in his works. Dickens finds a similarity in a doll to a corpse, which gazes expressionless and motionless.

Conversely, Dickens' humour animates inanimate objects. The room of Jonas, a murderer, is filled with strange vitality.

> The room in which he had shut himself up, was on the ground floor, at the back of the house. It was lighted by a dirty skylight, and had a door in the wall, opening into a narrow covered passage or blind-alley... It was a blotched, stained, mouldering room, like a vault; and there were water-pipes running through it, which at unexpected times in the night, when other things were quiet, clicked and gurgled suddenly, as if they were choking. (*MC*, 718)

In the basement of a dead end where nobody usually approaches in the silence of midnight, the water-pipes chatter as if they were human. The description is more than mere personification. "As if they [the water-pipes] had tattle-tale tongues－but they appear to have been released, by the act which dehumanizes Jonas, into a busy life of their own" (Van Ghent 218). Like the cows accusing Pip (*GE*) of theft show the fear of a young child, the uncanny whisper of pipes in the deadly silent night vividly reflects the fear of Jonas.

Van Ghent points out that one of Dickens' rhetorical techniques expression is explaining a physical fact as a mental fact.[16] That is, Dickens tries to depict a person's psychology by concrete things that can actually be seen or heard. Conversion from living things to inanimate objects, or the reverse, is a peculiarity of Dickens' humour, a fruit his unique imagination unrestricted by convention.

16) Van Ghent writes, "The changes are still wrought out of the broad common intuition of the connection between moral and physical phenomena" (Van Ghent 221).

Transcending Borders

The grotesque is the ambivalent cause of both fear and laughter. In addition, it also creates ambiguity about the border between humans, animals, plants, and inanimate objects.

Pritchett points out that "Dickens' grotesque sense of physical appearance is the kind of sense the child has, and in the graver, later books, the sense that the writer is on his own and alone is very strong. He has grown up from the child alone into the man alone" (Pritchett 30). Since his father was imprisoned in the Marshalsea Debtor Prison for debt when Dickens was twelve years old, Dickens lived alone and worked at the Warren Black Factory. Many critics find that the experience of this solitary childhood invested Dickens' imagination with trauma throughout his life. It is interesting that critics who bestows high praise on Dickens as a comic writer such as Edmund Wilson, John Carey, Walter Allen and Pritchett, associate dark Dickens with his trauma. This lends further proof to the indispensable element in understanding Dickens as a comic writer; the grotesque, both in external appearance and in the inner life, is an important key to understand Dickens' humour. Dickens' obsession is reflected in his characterization. This may be one of the reasons that darkness and melancholy are always felt in the background of Dickens' comedy, and that his so often suffused with the grotesque.

Many of Dickens' characters are possessed by obsessions. Mrs. Gamp is haunted with fancy, Pecksniff with affectation, Micawber (*DC*) with optimism, Mr. Dick (*DC*) with the head of the Charles I, Mr. Merdle (*LD*) with

his butler, Jonas with fear and Gradgrind (*HT*) with fact. John Carey argues that "They [Mrs. Gamp and Pecksniff] have no insides" (Carey 64). Northrop Frye takes the same position as Cary, writing, "A humor's obsessed behavior and repetitive speech suggest a puppet or mechanical doll" (Frye 62). Yet Dickens' grotesque dolls also suggeste humans. Pritchett claims, "These people are known to us because they are turned inside out: we know at once their inner life and the illusions they live by" (Pritchett 31). The obsession by which the characters are possessed shows their inner life, the state of their mind, and it animates their own peculiar psychology.

In the early stage in his career, Dickens tried to depict external appearance by caricature. The conspicuous and hyperbolic depiction of features of character's outer appearance created a strange and grotesque impression called "disorderly sculpture" or "insanity" in Pritchett's words (Pritchett 31). The motif of insanity is one of the characteristics of the grotesque, because "madness makes men look at the world with different eyes, not dimmed by normal, that is by commonplace ides and judgements" (Bakhtin 40). This is common to a child's pure viewpoint. Their clear eyes perceive the world as itself, and see the essence of things. As a writer, Dickens continued this pursuit of seeing objects free from the restrictions of common sense and convention.

At the next stage, Dickens' focus is on depicting the conflict between outer appearance and the inner reality. At this stage, he tries to depict the evil and good inherent in human nature, then capture the complexity of the good which is inherent in vice, or the vice lurking in the good. Finally, at the next stage, Dickens tries to depict the inner life, and develops his singular technique. In this case, the grotesque of external appearance in the early stage shifts to the grotesque of mental states. The technique is a depiction of fantasy wherein mutual conversion takes place between living things and inanimate objects, and all the borders between physical fact and mental activity are transcended.

The Peculiarity of Dickens' Imagination in Depicting the Grotesque

Dickens' imagination takes people apart into small pieces as if they were things, and then reintegrates them. It disassembles a man, like the hand or foot of a doll, and then attaches on artificial leg or hand, or inserts an artificial eye, to revive him. Characters can freely come and go between the world of life and the world of death f. Moreover, they can appear as complex hybrids, wherein an animal or thing takes over a man. Scadder (*MC*) is a raptorial bird, Fagin (*OT*) a reptile, and the Carker (*DS*) a tooth. They are "creatures which inhabit this hinterland between life and no-lile" (Carey 90). They are citizens who inhabit the border between humans and things.

Northrop Frye claims that a realistic writer in the tradition of the New Comedy depicts "a foreground world" and "a background world."[17] "A foreground world" suggests "the world of public appearance," the restricted world in the nineteenth century, while "a background world" suggests "the world of privacy" "a vast secret world" behind "the world of public appearance," which is "associated ... with dreams, memories, and death" (Frye 73). Dickens has a strong interest in

17) Northrop Frye discusses that "The structure that Dickens uses for his novels is the New Comedy structure, which has come down to us from Plautus and Terence through Ben Jonson, an author we know Dickens admired" (Frye 52).

the secrets lurking in this world of mystery, and tries to explore it, because he thinks truth can be found there.

It is impossible to elucidate the elucidation in the world of mystery by the usual techniques. A unique imagination is needed to do it. Dickens' imagination "isolated and emphasized the intrinsically odd, the astonishing and the bizarre, and delighted in the juxtaposition of incongruities and in wild departures from the expected" (Allen 19). "Dickens is not following the way of the World" (Pritchett 31) . He does not follow a general custom, but rejects it in depicting the external world and the inner world through his original descriptive technique. As Carey points out, Dickens is a writer who does not follow convention.

> Only habit determines that a man is a unity, rather than his hand or his head or his teeth. Only habit determines that when we look at a man we should think of his as wearing clothes instead of the clothes constituting the man. Dickens refuses allegiance to either habit, and this makes him capable of visual and imaginative breakthroughs. (Carey 97)

Dickens allows his imagination full play by virtue of being released from the spell of convention. From there, he enjoys reintegrating the humans that he has freely taken apart. Bakhtin writes, "The grotesque image reflects a phenomenon in transformation, an as yet unfinished metamorphosis, of death and birth, growth and becoming" (Bakhtin 24). This engenders an image that things always change continuously to develop like living things and expand inability. This is the singularity of Dickens' creative imagination. Dickens' imaginative fusing of diametrically opposed or incongruous things recalls the techniques of the metaphysical poets, including in particular the religious poet John Donne (1573-1631). Through his creative imagination, Dickens connects and integrates two conflicting things, imagining "a relation which does not look general" (Letters XI: 113). The following description by Bakhtin about the Carnival grotesque can be applied to explain the singularity of Dickens' creative imagination: "to concentrate inventive freedom, to permit the combination of a variety of different elements and their rapprochement, to liberate from the prevailing point of view of the world from conventions and established truths, from convention, from all that is humdrum, and universally accepted. This carnival spirit offers the chance to have a new outlook on the world, to realize the relative nature of all that exists, and to enter a completely new order of things " (Bakhtin 34).

Dickens' active imagination reverses common sense and releases us from the commonplace. People and things in Dickens' works come and go across the border that separates living things from inanimate objects, visible things from invisible things, or reality from fantasy. This reveals the truth in the depths of the human mind. The depiction of fear in Jonas is typical in demonstrating this effect. Readers discover the inner life of Jonas in the representation of his realistic fear through hallucination.

Rintaro Fukuhara writes about English Humour, "The literature which touches the delicate human experience between laughter and tears will be called a literature of humour. When a human's delicate experience is touched by humour, a fresh state of mind beyond all races and all ages can be produced in completeness. The British people are

proud of best understanding relaxation and the pleasure of humour" (Fukuhara *Rintaro Fukuhara's Collected Studies and Essays*. 10: 28). Dickens' humour discovers pleasure in the fresh state between cheerfulness and fear, and between laughter and tears.

Conclusion

Understanding where the "jolly Dickens" and the "dark Dickens" converge has been one of the most difficult problems for Dickens critics. Criticism of Dickens' humour can be divided into two schools. One, comprising Gissing, Chesterton, and Forster, assesses bright, cheerful humour which is characteristic in Dickens' early works, and the other, comprising E. Wilson, Taine and Lewis undertakes psychological approaches with a focus on the dark, gloomy and grotesque humour which is characteristic of his later works. Both of these two groups of critics have been satisfied with understanding only one side of Dickens, without having captured the whole. The former emphasizes Dickens' warmth and tenderness in his jolly humour. In contrast, the latter regards Dickens as a manic-depressive, faulting his dark humour as "monomaniac," or the fact that all of his works depend on hallucination.

But the "jolly Dickens" and the "dark Dickens" are not antagonistic, because the "Dark Dickens" has an important role in Dickens' unique humour. Dickens tries to describe the hidden truth lurking in the inner part of the human heart and which cannot appear on the surface under normal circumstances. He finds that people expose the truth hidden in the depth of their hearts when facing extreme fear. He believes that all people carry various feeling within them, whatever they pretend to be on the surface. Dickens knows that feelings reveal themselves through outside stimuli, and he knows how to control these stimuli. This is why his humour becomes jolly when he emphasizes the "jolly Dickens," and gruesome when he emphasizes the "dark Dickens." He expresses his unique humour, the grotesque humour, by uniting the "jolly Dickens" and the "dark Dickens" in order to throw into relief human nature, that is, complex human psychology.

Since he suffered from humiliating experience in boyhood, Dickens was always possessed by nightmares. He continued having nightmares after succeeding in his career as a novelist, though he appeared being happy on the surface to have achieved a prosperous life. His unique comic technique was engendered from this experience of his own duality.

Abbreviations

The following abbreviations are used for the titles of books by Dickens:

S B	(1836)	*Sketches by Boz*
DS	(1848)	*Dombey and Son*
PP	(1837)	*Pickwick Papers*
HM	(1848)	*The Haunted Man*
OT	(1838)	*Oliver Twist*
DC	(1850)	*David Copperfield*
NN	(1839)	*Nicholas Nickleby*
BH	(1853)	*Bleak House*
OCS	(1841)	*The Old Curiosity Shop*
HT	(1854)	*Hard Times*
BR	(1841)	*Barnaby Rudge*
CHE	(1854)	*A Child's History of England*
AN	(1842)	*American Notes*
LD	(1857)	*Little Dorrit*
CC	(1843)	*A Christmas Carol*
TTC	(1859)	*A Tale of Two Cities*
MC	(1844)	*Martin Chuzzlewit*
GE	(1861)	*Great Expectations*
C	(1844)	*The Chimes*
UT	(1861)	*The Uncommercial Traveller*
CH	(1845)	*The Cricket on the Hearth*
OMF	(1865)	*Our Mutual Friend*
BL	(1846)	*The Battle of Life*
MED	(1870)	*The Mystery of Edwin Drood*

PFI （1846） *Pictures from Italy*

The following editions have been used by these abbreviations:

MH （1840.4－41.12） *Master Humphrey's Clock*
HW （1850.3－1859.5） *Household Words*
AYR （1859.4－1870.6） *All the Year Round*

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